

LECTURE COURSE
SERIES IS OUTColumbia University Division
Will Open in First Presby-
terian Church Oct. 11.

Twenty Monday evenings commencing October 11 and six Wednesday afternoons commencing November 3 are on the program of music and lectures just announced for the winter season at the First Presbyterian Church, under the auspices of the Columbia University lecture division. The first 400 to enroll will not be charged a fee, but those who join later must pay \$3 in addition to the annual dues of \$5 charged to all. Each member will be allowed two tickets to an evening entertainment and one to each afternoon. Tickets are transferable. The course in full is as follows:

Monday Evenings.
October 11—David Bispham, song recital.

October 13—Alexander T. Van Leeuwen, illustrated lecture, "The Aitman Collection of Paintings at the Metropolitan Museum."

October 20—John Kendrick Bangs, lecture, "More Salubrity."

November 3—New York Quartet (Miss Laura Combs, soprano; Miss Flora Hardie, alto; Frank Ormiston, tenor; Frederick Martin, bass), concert.

November 8—Farnham Bishop, illustrated lecture, "The Story of the Shipwreck."

November 15—Professor Douglas W. Johnson, illustrated lecture, "Interpretation of the Scenery of the Grand Canyon Region."

November 22—The Marum Quartet (Hendrick Marum, first violin; Otto K. Schell, second violin; Jacob Altshuler, viola; Modest Altshuler, violoncello), concert.

November 29—Professor Henry B. Crampton, illustrated lecture, "Travel in Polynesia."

December 6—Professor Arthur P. Remy, assisted by Mrs. Alfred Remy at the piano, lecture-recital, "Farnham Bishop."

January 3—Ernest A. Reed, illustrated lecture, "The Dangers of Professional Film Photography."

January 10—Mrs. Bertha Kunz, lecture, "The Dangers of Professional Film Photography."

January 17—Professor John D. G. Prince, lecture, "Primitive Music," with illustrations on the piano.

January 24—The Misses Dorothy Rosalind and Cynthia Fuller, recital of English, Scottish and Irish folk songs.

January 31—Professor Richard Burton, lecture, "Bernard Shaw."

February 7—Frank Speaight, dramatic recital, "Candida" (Shaw).

February 14—Frank Speaight, dramatic recital, "Candida" (Shaw).

February 21—Professor E. B. A. Seligman and Morris Hilkut, debate, "Is Socialism Desirable?"

February 28—Mrs. Elmer Foster, dramatic recital, "Candida" (Shaw).

March 6—Professor George W. Kitchener, "What to Do With War Prisoners."

March 13—The Choral Art Club, of New York, (twelve male solo voices), conductor, Professor Walter Henry Hall, concert.

March 20—Frederick Warde, dramatic recital, "The Jew."

Wednesday Afternoons.
November 3—Miss Anna Barrows, of Teachers' College, "Principles of Cookery: Breakfasts and Luncheons."

November 17—Miss Barrows, "Marketing and Dining."

January 5—Professor Christian Gauss, of Princeton, "Shakespeare: The Poet as Dramatist."

January 12—Professor Gauss.

February 2—Dr. Richard Morse Hodge, of Extension Department, Columbia University, "Conversation as an Art."

February 16—Dr. Hodge, "The Laws of Conversation."

BOY MUSICIANS
DELIGHT CROWDCity Home Band Performs at
Branch Brook Park With
Much Credit.

A crowd of about 5,000 greatly enjoyed the band concert in Branch Brook Park last night, when twenty boys from the City Home rendered a program ranging from ragtime to the classics with a skill which brought warm commendation from Mart J. King, the supervisor of municipal concerts, and all others who were present.

The enjoyment of the crowd reached its highest point when Dorey Brown laid aside his trap drum and sang "Somebody Knows." He was obliged to respond to an encore and was embarrassed by the prolonged applause.

The band brought part of its audience along in the persons of thirty boys, rewarded for good conduct by a ride to the concert. Trustees John L. Loder and Albert Guenther were at the concert and seemed much pleased with the showing made by the boys.

Another feature of the concert was a solo by Elizabeth Dorn, 12-year-old daughter of William Dorn, well known in local band circles as trap drummer. She, too, was obliged to respond to several encores.

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IN A FEW WEEKS. WE'LL
FIX HIS

WATCH
TO GET HIM THERE ON
TIME.

OUR REPAIR DEPARTMENT
AT OUR FACTORY
IS A REMARKABLE
INSTITUTION. SKILLED MEN
DO NOTHING BUT REPAIR
WORK THE DAY LONG
AND THEY CAN DO IT.

LET US BE THE DOCTOR
TO YOUR SKIN

JEWELRY
THE NORMAN CO.
JEWELERS

12 WEST PARK ST., NEAR BROAD

A PORTRAIT OF P. T. BARNUM AND HIS ENTIRE FAMILY, INCLUDING THE GRANDCHILDREN

REMINISCENCES
of a
SHOWMAN

A series of American circus life stories
by Louis E. Cooke, of this city, and pub-
lished by the Newark Evening Star.

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Phineas Taylor Barnum, who was born at Bethel, Conn., July 5, 1810, will probably stand as the most ideal showman, and right here I want to correct some erroneous impressions of the man and the part he has played in the most eventful career, as I shall show as we progress with the story of his life.

His father was first a tailor, then a farmer, and then a showman, and Mr. Barnum himself entered ten cents a day driving horses and oxen as a primary start on the road to fame and fortune. His first visit to New York occurred twelve years of age as an assistant to a drover of fat cattle for the market. His rise and fall, in fact several falls, as a showman and backer of different commercial enterprises, both by fire and financial difficulties, did not dismay or deter him from still further and more successful attempts to accumulate a fortune, and Phoenix-like he rose again, as told in his book entitled "The Life of P. T. Barnum." Written by himself, and several other press agents, it is an indisputable fact that he thought more of keeping his biography up to date than he did in having his show bills absolutely truthful.

However, I shall begin where I found him, in real flesh and blood; in the tented field, but who, it must be admitted, was easily vanquished in the first round, when I secured Madison Square Garden, the very heart of New York city, and ran up the Forepaugh flag on the tall tower of the straggled stronghold so long a citadel of the Barnum forces.

Still, the name of Barnum will, unquestionably stand as a monument among and above all other men in the annals of show business, and the name of the man who really built up and shouldered the responsibilities of his enterprises, have been lost in tradition.

While the writer would not attempt to detract one iota from his fame, the fact remains that he was not a practical circus man or a promoter of big shows in the same sense and degree as were W. C. Coup, Barnum's first, really progressive partner, or James A. Bailey, who later crowned the apex of his renown, or such showmen as old John Robinson and his sons, Jack and Gil, and Jack, a grandson, who perpetuated the Robinson show for nearly a century. Neither did Barnum rank as an individual showman, such as such men as Adam Forepaugh, W. Cole, Seth B. Howes, L. B. Lent and others who might be named, to say nothing of the Ringlings and Sells Brothers, who as we all know, were and away in the lead as organizers and promoters.

It has been claimed by many that Barnum was a figurehead of the shows which bore his name. To a great extent this is true, but the fact remains that in later years he dominated and kept the power in his presence and personal interest, as well as his knowledge of public requirements, to the "Greatest Show on Earth."

The First Barnum Show.
The first circus to travel under the Barnum name was started from Delevan, Wis., under the direction of W. C. Coup, who had arranged with Barnum for the use of his name on a percentage of the gross receipts. The show traveled by wagon and horse along the Great Lakes, through Northern Michigan, Minnesota and Wisconsin, to some profit, but made the tour and closed the season, and the name of Barnum was without Mr. Barnum ever seeing the show or having a cent invested in it.

The name of Barnum was then a household word by reason of his having successfully handled the tour of Jenny Lind, the Swedish Nightingale, who was made the sensation of the season, and the name of Barnum stands in the foreign dictionary of slang phrases as a synonym for humbug—"to Barnum" as it were.

However, it cannot be denied that as a showman he always gave the public more for their money than any one else, and he had the faculty of surrounding himself with men who could and did carry out his ideas to perfection in the details. He was a silent partner in various amusement enterprises, always willing to take a good percentage of the receipts or profits; but if a loss or disaster occurred he was usually in a position to declare himself irresponsible. His income was carefully invested in valuable real estate, to increase and multiply, until he became extremely wealthy.

W. C. Coup the Real Maker of the Show.
The first circus of any importance to appear under the name of Barnum did not originate in the mind of himself, but was created by the genius of W. C. Coup, who not only con-



ceived the idea, but practically carried out the plan and became its active manager, although Mr. Barnum made some valuable suggestions and added greatly by the use of his name, capital and influence. The show was ready to take the road early in the season of 1871, and it was by long odds the biggest tented amusement enterprise that had ever been seen up to that time.

This organization was officered, as its advance courier, of which I have a copy, states as follows: P. T. Barnum, proprietor; W. C. Coup, manager; Ed Buckley, assistant manager; Dan Castello, director of hippodrome; J. N. Gahlin, Jr., treasurer; W. C. Crum, editor publication, and L. H. Hutchinson, agent for P. T. Barnum.

The increase in patronage caused by the selection of the larger towns for exhibition purposes and bringing excursionists from greater distances worked out by Mr. Coup while Mr. Barnum rested comfortably at his home in Bridgeport, overlooking Long Island Sound.

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Building the First Hippodrome.
Mr. Barnum rarely visited the show in person, as he passed most of the summer at Walden, his home in Bridgeport, and early in the fall of 1873 he came to New York to see the show. He was met by Mr. Coup and discovered an opportunity to lease the old New York and Harlem Railroad station, where he remained for some time. While abroad Mr. Coup discovered an opportunity to lease the old New York and Harlem Railroad station, where he remained for some time.

The circus was fairly well organized, although it did not contain any performers of note or recognition as are stars of that period or such as have been developed since. It traveled by wagon for the first season, as did all other shows of the period, but because of its great expense Mr. Coup soon realized the necessity of shipping by rail in order to make long jumps of forty to fifty miles to reach towns of sufficient size to warrant a stop.

This season, too, as I was often informed by Mr. Coup, was the initial season of the circus business. As the leading railways in New England and New York State found it necessary to run special trains at re-

duced rates of fare to accommodate visitors to the show, it soon became a regular part of the business to advertise and work up these excursions for a distance of fifty to seventy-five miles. All of these innovations were worked out by Mr. Coup while Mr. Barnum rested comfortably at his home in Bridgeport, overlooking Long Island Sound.

This they did, and soon became known as "The Flat-Foots." The name did not originate from the flat-foot of the elephant, as many reporters have reported. The new Barnum organization was created by Smith, Nathan, June and Bailey with the stock and paraphernalia just purchased, as a nucleus, under the name of P. T. Barnum, in 1876, but he had nothing to do with its activity or management and took no financial risk whatever, being simply paid a royalty for his name.

James A. Bailey Enters the Game.
The Barnum show continued under the management of the "Flat-Foots" until after James A. Bailey returned to the United States from his Australian and South American tour and consolidated the Coup and Bailey shows with Howe's Great London Circus, moving rapidly to the front and fighting the "Flat-Foots" to a finish, as I have stated in another article. This completes the record of Mr. Barnum's rise and fall, only to rise again to a greater height under the guidance and wise discernment of James A. Bailey, who was first induced to become a partner with Mr. Barnum through the efforts of James L. Hutchinson and later an equal partner at Mr. Barnum's earnest solicitations. From that time forth the "Greatest Show on Earth" has been recognized as the world's greatest amusement institution.

My personal acquaintance with Mr. Barnum was always most pleasant, and I remember that after the union of the Barnum and Forepaugh shows for performances in Madison Square Garden, and under canvas in Philadelphia, whereby we settled all controversies and opposition, I frequently met Mr. Barnum and sat in his box with him to view the performance. We had many very pleasant chats on the subject of shows and peculiarities of people who had to be entertained.

After I came in closer touch with him, as one of the agents of the Barnum and Bailey Show, I was frequently called upon to make arrangements for his visits to the show or for journeys to various parts of the country on pleasure or otherwise. In this manner we came together on a very friendly footing and I had an excellent opportunity to study his personality, which never failed to impress me with his true value as a man who understood the requirements of the public and was alert to everything that might aid in his advantage or personal publicity.

NEW SIDELIGHTS THROWN ON
THE CAREER OF P. T. BARNUM

Louis E. Cooke here narrates some things in the history of P. T. Barnum and his amusement enterprises that have not been published before.

He also describes some personal characteristics of the noted showman with which the reading public is more or less unfamiliar. It is safe to say that Mr. Cooke gives a more correct portrayal of the real P. T. Barnum than any who have essayed the task, as his intimate personal acquaintance and long business association with the subject of this story enables him to paint the picture with absolute fidelity to life.

Not the least interesting feature of the narrative is the six column cut with which it is illustrated. This is a reproduction of what is believed to be the only photograph of Mr. Barnum and his entire family in existence.

riding in a street car in a rather democratic manner, when two ladies sitting opposite looked at Mr. Barnum quite intently, holding a whispered conversation which we could overhear, stating that the man looked like Barnum, and in various ways commenting on the gentleman. On rising from his seat to leave the car, Mr. Barnum raised his hat and remarked: "Ladies, you are quite correct. I am the man; I am Barnum, good-day."

Again, on being approached by a total stranger who extended his hand, remarking: "Is this the great Barnum—I mean, Mr. Barnum?"

"Oh, that is all right, do not stand on ceremony," said Mr. Barnum. "No one would ever think of saying Mr. Barnum. Mr. Napoleon just took it trippingly on the tongue—Washington, Napoleon, Barnum—that is all right, and I am glad to meet you."

Bill it was a mental, moral or physical impossibility for him to let an opportunity pass to get his name in the newspaper. I recall an instance

With this chapter I am going to offer probably the most interesting picture ever taken of P. T. Barnum and his immediate personal family, including his second wife (nee Nancy Fish, an English lady), his daughter, son-in-law and all of his grandchildren. This photograph was discovered in a small art store in the downtown section of New York by Frank L. Peary, one of the Barnum and Bailey agents and a great personal friend of mine, who brought it to me to be placed in the gallery of fame among my other relics.

In this picture, which was taken in the early twenties, will be found his two grandsons, Herbert and Clinton Barnum, who became a sort of theatrical and animated encyclopedia for the show, he turned it over to me to be placed in the gallery of fame among my other relics.

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Most select location, fronting the ocean. Thoroughly modern. Courteous service. Bath-rooms with hot and cold, fresh and sea water.

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Here is a simple, inexpensive treatment that will almost always stop dandruff and itching, and keep the hair thick and lustrous:

At night, spread the hair apart and rub a little Resinol Ointment into the scalp gently with the tip of the finger. Repeat this until the whole scalp has been treated. Next morning, shampoo thoroughly with Resinol Soap and hot water. Work the creamy Resinol lather well into the the scalp. Rinse with gradually cooler water, the last water being cold.

Resinol Soap and Resinol Ointment easily heal eczema and similar skin eruptions. Sold by all druggists.

A Born Actress

Not many persons who see Bessie Eytan performing on the screen know that her career has probably been more unusual than that of any other actress who has won fame in the silent drama. Miss Eytan is still a more "quiet, quiet and unassuming. She has never stepped behind the footlights in a legitimate theater; she has no relatives, near or distant, that were ever thespians; she never attended a dramatic school or received private instructions. Still she has risen to a position among the foremost stars of the motion picture world. There are many who think that "screen personality" is something which does not exist, but Miss Eytan's career seems to prove differently.

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